



ORIGINS

(Early November)

by

Matt Johnson

from the recording, "Origins"

www.MattJohnsonMusic.com

DOLCE

& NUIT

PRODUCTIONS



COMPOSER'S NOTES

- *Melody is of the utmost importance.*
- *Use finger substitution extensively to achieve a legato melody.*
- *Observe that two voices often occupy the same staff.*
- *Sometimes reduced notes are used as either optional notes to be played or to show the continuation of a melodic idea.*
- *Each piece of music is an entity. This piece was “captured” once in the sound recording, “**Origins**”. This written score may vary a bit from the recorded version, but that’s okay. Every performance will be/should be slightly different.*
- *Notes are negotiable! ... meaning, these written notes will render a realistic performance if every note is played exactly as written. However, as long as the performer remains true to the identity of each piece, notes may be added or deleted (especially in the left hand accompaniment parts).*
- *Although too cumbersome to notate each instance, I often hold down the lower note of an octave in the left hand.*
- *This piano solo was transcribed by the composer.*

Peace,

Matt Johnson

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19 $F\flat Maj\ 7$ $G\flat$ $A\flat m$ $E\flat m$

sl. rit.

B2 $A\flat m$ $G\flat$ $F\flat Maj\ 7$ $G\flat$

23 $A\flat m$ $G\flat$ $F\flat Maj\ 7$ $G\flat$

25 $A\flat m$ $G\flat$ $F\flat Maj\ 7$

$8vb$

27 $F\flat Maj\ 7$ $G\flat$

sl. rit.

T2

FREELY

A \flat m

Measures 24-25 of the musical score. The key signature has five flats (B \flat , E \flat , A \flat , D \flat , G \flat). The time signature is 3/4. The right hand features a melodic line with a half note followed by eighth notes, all under a slur. The left hand has a bass line starting with a half note and a quarter note, followed by a whole note. The dynamic marking *mp* is present.

30

B \flat dim 7/A \flat

Measures 26-27 of the musical score. The right hand continues the melodic line. The left hand has a bass line with a half note and a quarter note, followed by a whole note. The dynamic marking *sl. rit.* is present.

32

A \flat m

Measures 28-29 of the musical score. The right hand continues the melodic line. The left hand has a bass line with a half note and a quarter note, followed by a whole note.

34

A \flat m/G \flat

Measures 30-31 of the musical score. The right hand continues the melodic line. The left hand has a bass line with a half note and a quarter note, followed by a whole note.

36

F \flat

Measures 32-33 of the musical score. The key signature changes to four flats (B \flat , E \flat , A \flat , D \flat). The time signature changes to 4/4. The right hand continues the melodic line. The left hand has a bass line with a half note and a quarter note, followed by a whole note. The dynamic marking *rit.* is present.

C1

$D\flat m7$ $A\flat m$

40

$D\flat m7$ $F\flat$

rit.

1 3 2

D1

B A E

8vb

44

$A\flat m$ $G\flat$

3 3

45

$F\flat$

cresc. *rit.*

E1

SLOWER, THOUGHTFUL

A \flat m9

System E1, measures 47-48. The key signature has five flats (B \flat , E \flat , A \flat , D \flat , G \flat). The right hand features a complex melodic line with many beamed sixteenth notes. The left hand plays a simpler accompaniment. A 'sl. rit.' (slightly ritardando) marking is present in measure 48. An 8 \flat (octave flat) marking is below the left hand in measure 48.

49

D \flat m13

System E1, measures 49-50. The right hand continues with beamed sixteenth notes. The left hand has a few notes. A 'sl. rit.' marking is in measure 50. An 8 \flat marking is below the left hand in measure 49.

51

A \flat m9

System E1, measures 51-52. Measure 51 includes a triplet of eighth notes marked with a '3'. The right hand has a 'sl. rit.' marking in measure 52. An 8 \flat marking is below the left hand in measure 52.

53

D \flat m13

System E1, measures 53-54. Measure 53 has a 'rit.' (ritardando) marking. Measure 54 has a '4' marking below the right hand. An 8 \flat marking is below the left hand in measure 53.

C2

F \flat A \flat m

System C2, measures 55-56. The key signature changes to four flats (B \flat , E \flat , A \flat , D \flat). The right hand has a melodic line. The left hand has a few notes. A '5' marking is below the left hand in measure 55, with '(8 \flat) - 1' below it. An 8 \flat marking is below the right hand in measure 56.

57 **F \flat**

8vb

rit.

7

1

E2 **Thoughtfully**
B Maj 7

mf

8vb

3

sl. rit.

3

61 **E13**

8vb

sl. rit.

4

4

63 **C \sharp m7**

3

8vb

sl. rit.

7

4

65 **A \flat m**

8vb

7

4

8vb

4

C3

Handwritten musical score for piano, measures 67-68. The key signature is B-flat major (two flats). The tempo/mood is marked *mp*. The right hand features a complex, rapid sixteenth-note pattern. The left hand plays a simple eighth-note accompaniment. A dynamic marking *D \flat m* is present above the first measure. A performance instruction *(8 \flat) - 1* is written below the first measure of the left hand.

Handwritten musical score for piano, measures 69-70. The key signature is B-flat major. The tempo/mood is marked *mp*. The right hand features a complex, rapid sixteenth-note pattern. The left hand plays a simple eighth-note accompaniment. A dynamic marking *A \flat m* is present above the first measure. A performance instruction *25* is written below the first measure of the right hand.

Handwritten musical score for piano, measures 71-72. The key signature is B-flat major. The tempo/mood is marked *poco a poco cresc. & accel.*. The right hand features a complex, rapid sixteenth-note pattern. The left hand plays a simple eighth-note accompaniment. A dynamic marking *F \flat* is present above the first measure. A performance instruction *8 \flat* is written below the first measure of the left hand.

Handwritten musical score for piano, measures 73-74. The key signature is B-flat major. The tempo/mood is marked *poco a poco cresc. & accel.*. The right hand features a complex, rapid sixteenth-note pattern. The left hand plays a simple eighth-note accompaniment. A dynamic marking *A \flat m* is present above the first measure. A performance instruction *1* is written below the first measure of the right hand.

Handwritten musical score for piano, measures 75-76. The key signature is B-flat major. The tempo/mood is marked *poco a poco cresc. & accel.*. The right hand features a complex, rapid sixteenth-note pattern. The left hand plays a simple eighth-note accompaniment. A dynamic marking *F \flat* is present above the first measure. A performance instruction *4 2* is written below the first measure of the right hand. A performance instruction *2 3 4* is written below the first measure of the left hand.

F1 ♩ = 76

B **A** $\begin{matrix} 3 & 4 & 5 \\ 2 & 1 & 2 \end{matrix}$ **E** **A \flat m**

mf

79 **E \flat m** **E** **A**

81 **A \flat m** **A Maj 7** **E** **A \flat m**

83 **E \flat m** **D \flat m** **A/E**

G **C \sharp m7** **A \flat m9**

p

87 **C#m7** **Abm11**

8vb 8vb

89 **A/B** **B**

mf 1 8vb

91 **A/B** **B**

8vb 8vb 8va 3

93 **G Tenderly** **A/G**

pp 3

95 **F#m7** **Bsus**

15^{ma} 3 1 6 6

H

E 3 E \flat m A A \flat m

mp

8vb (b) 8vb

99 E B/D \sharp C \sharp m B G \flat /B \flat A \flat m

1

101 E B A A \flat m11

4 4

8vb

103 E B/D \sharp C \sharp m B G \flat /B \flat A \flat m

1

C4

E

mf

8vb 8vb

107 **A \flat m**

8vb

109 **C#m**

8vb

111 **rit. & decresc.**

(8vb)

E3 SLOWER, THOUGHTFUL
B Maj 7

p *sl. rit.*

(8vb)

115 **E Maj 7**

sl. rit.

(8vb)

117 **C#m9**

(8vb)

sl. rit. 3

119 **Abm**

(8vb)

rit.

(8vb)

C5 **C#m**

pp

poco a poco cresc. & accel.

(8vb)

123 **E**

(8vb)

125 **Abm**

(8vb)

127 **E**

8vb

129

poco a poco cresc. & accel.

8vb

I

♩ = 92

B E B E B E

A^bm

f

8vb

134

B E B E B E

A

8vb

136

A^bm

8vb

J

A

M.d. 4

f

1 4 3 3

M.d.

M.s.

M.s. 2 3 1 2 3

140

B E B E B E

A₇m

8vb

142

A

M.d.

M.s.

144

B E B E B E

A₇m

8vb

146

B E B E B E

A

3

4

148 $A\flat m$

cresc.

3 6

K1 $E9$

ff

M.d. M.s.

4 8vb

152 $A\flat m$

3 6

154 $E9$

M.d. M.s.

4 8vb

L1 $C\sharp m$

mf

8vb

158 $A\flat m$

160 $C\sharp m$

162 $A\flat m/G\flat$

F2

B **A**

166 **E** $A\flat m$

168 $E\flat m$ E 3 3

170 A *cresc.*

172 $A\flat m$ $AMaj\ 7$ A $E/G\sharp$ $B/F\sharp$ E *ff*

174 E $A\flat m$ M.d. 3 1 3 2 5 1

176 B $C\sharp m7$ 5 4 3 3 6 3

8vb

178 **A/E** *8va*-----₁

K2 *8vb*-----

E9

182 **A^bm**

184 **E9**

L2 **C#m** *mf*

188 $A\flat m$

190 $C\sharp m$

192 $A\flat m$

194 $A\flat m/G\flat$

196 E

cresc. & build intensity

A2 **Bsus7**

ff

(8vb) - - - 1

4 1

200 **Bsus7/A**

8vb

3 1

202 **EMaj 7**

8vb

8vb

204 **E/B** **B** 8va - - - 1

4 1 5 4 2 1 5

8vb

A3 8va - - -

E/B **B**

(8vb) - - -

(8va)-----

208 **Bsus7/A**

8vb

210 **E**

cresc.

8vb-----

212 **E/B** **B** **B9** **Esus** **Dsus/A** (8va)-----

A4 (8vb)----- **N.C.**

8vb-----

216 **Esus/A** **Bsus7/A**

8vb-----

218 **E**

8vb

220 **C#m** **B/D#** **E** **E/F#**

(8vb)

sl. rit.

T3 **A#m**

8va

15^{ma}

8va

224

225

rall.

226 *A^bm* *G^b*

mp

227 *F^bMaj 7* *tr* *8^{va}* *15^{ma}*

Freely, flurry upwards

10

7

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Peace,



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